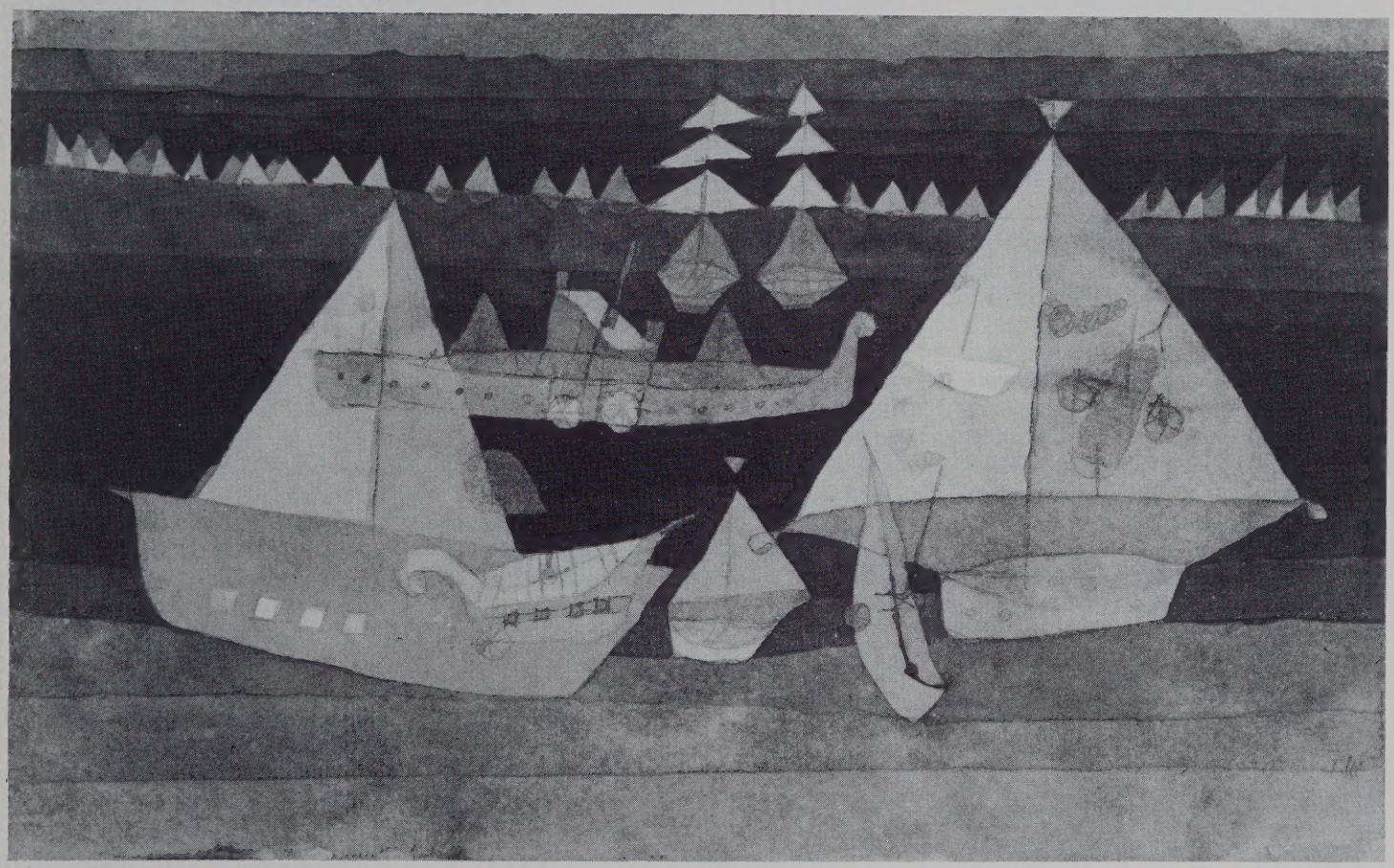
IFAR reports

Volume 18, Number 6
June 1997

and The Art Loss Register



Paul Klee, *Little Regatta* (5 3/4 x 9 inches). Back at the Phillips after thirty-four years.

Recovered:

Paul Klee from the Phillips Collection and Picasso and Monet from a Major 1992 Theft

Surfacing:

Nineveh, Now Nimrud Reliefs

IFARreports
incorporating *Stolen Art Alert*

Volume 18, Number 6
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Phillips Collection Recovers Paul Klee After 34 Years

"Little Regatta," a Paul Klee watercolor stolen in 1963 from The Phillips Collection in Washington, D.C., returned to its walls on June 18. Charles S. Moffett, director of the Phillips, who shepherded years of complex negotiations for the watercolor's return to a successful conclusion, said the Phillips was "thrilled to have it back." Under the terms of the agreement, he was unable to discuss the rather fascinating ins and outs that led to a happy ending for his institution.

The watercolor was said to have been well cared for and never suffered from exposure to sunlight. It was returned by Edward Puhl, a resident of Hamilton, Mass., who had purchased it from an art dealer outside Washington in the mid-1960's. He recalled having to borrow some of the purchase price, which he put at under $2,000; at the time of the theft, the Klee was insured for $20,000.

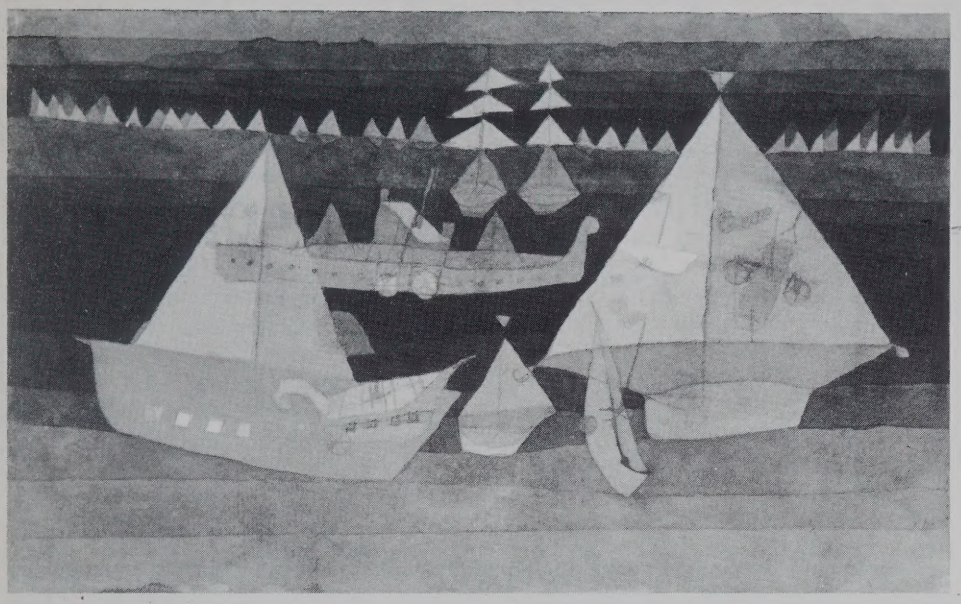
Mr. Puhl's lawyer, Weld Henshaw of Choate, Hall & Stewart, said that his client did not know that his purchase was a genuine work by the Swiss master until an auctioneer from Switzerland came to his home in 1987 to look at another work of art. Mr. Henshaw described the art in Mr. Puhl's home as varied and plentiful but with few masterworks. So it must have been exciting when the auctioneer was much taken by the Klee.

Sometime after that visit, Mr. Puhl hired Marina Thouin to research the watercolor. Her work eventually led her to the archives of the Paul Klee Foundation in Bern, Switzerland, where she learned that the Phillips had registered the 1963 theft. Taking steps to put the art world on notice about a theft is part of a theft victim's responsibility to be diligent and counts favorably in ownership disputes that may arise later with a good faith purchaser.

Ms. Thouin then knew that her employer had a problem. He instructed her to inform The Phillips Collection that the work was in safe hands. In December 1994, the museum promptly registered the theft with the Art Loss Register. (In 1963, at the time of the theft, no civilian database of stolen art reports existed.) Listing the theft meant that anyone who checked, a dealer, an auction house, or a private buyer, would learn that the Phillips Collection had a claim on it, and it would make it difficult to sell.

Once the Phillips learned that "Little Regatta" was "in safe hands," it tried to find out whose hands those might be. What followed was several years of an international game of legal cat and mouse, with Mr. Puhl communicating anonymously through his researcher and the Phillips frustrated by the veil of secrecy he imposed. The museum did not know the possessor's citizenship or place of residence. George Covucci of Arnold & Porter, who represented the museum in this matter, said Ms. Thouin made "ambiguous statements" about the collector's residence. Without knowing the whereabouts of "Little Regatta," the museum could not determine whether Swiss or U. S. law would apply. The researcher was caught, most uncomfortably one assumes, between her employer, who insisted on anonymity, and a museum director and board determined to recover the stolen Klee.

Mr. Covucci said that the Phillips only learned Edward Puhl's identity with the help of a Swiss law firm and the Klee Foundation. Negotiations with Mr. Puhl moved slowly, at least from the Phillips' point of view. Mr. Covucci described the next phase of negotiations as "legal skirmishing." He said the collector was inclined to keep it, since he was a good faith purchaser and had long believed it was his. It took almost two years to reach the final agreement whereby Mr. Puhl would donate "his interest" in the Klee to the Phillips and the Phillips would regain possession. Late in 1996, Mr. Puhl retained Weld Henshaw, hoping to arrange the return on favorable terms, the attorney said. Both parties said no money was exchanged. Mr. Puhl made



Paul Klee, Little Regatta, *watercolor, 5 3/4 x 9 inches. Back after a long absence.*

a gift to the museum (which may prove to be tax deductible) of "his interest" in the watercolor.

Mr. Henshaw and Mr. Covucci see a trend heading in the direction of good faith purchasers returning stolen art to theft victims. The law and increasingly public opinion put pressure on possessors of stolen art to return it, even when the laws of various jurisdictions differ. In this case, an initially reluctant possessor, who had enjoyed "Little Regatta" for over thirty years, willingly, and without a lawsuit, agreed to give it to its original owner. Although the decision must have been painful, it is certain that Mr. Puhl did the right thing.

The watercolor returns to a collection rich in the works of Paul Klee. Duncan Phillips' widow, Marjorie Phillips, described the Klee as a "delectable watercolor." It is tiny, measuring only 5 3/4 by 9 inches. Although Paul Klee was one of Duncan Phillips' favorite artists, the "Little Regatta" picture was not one of the founder's purchases. It was a gift to the Phillips in 1953 from the estate of Katherine S. Dreier. She supported avant-garde artists and with Marcel Duchamp from 1920-1940 collected their works through the "Société Anonyme." Many works were given to the Museum of Modern Art, the Philadelphia Museum of Art, and to the Yale University Art Gallery both in her lifetime and after she died.

Constance Lowenthal

A version of this article first appeared in the "Art Crime Update" in *The Wall Street Journal,* June 24, 1997.

Adams Historic Site Books Recovered

Ichthyology Suffers Water Damage

Illustration from recovered *Icthyologie*

The Boston F.B.I. announced in April that uniformed officers and detectives of the Salisbury (Mass.) Police Department recovered two books from an "exercise facility" in that city. The treatise on fish, *Ichthyology,* was identified quickly. The second volume was not identified at the time it was found, but was later confirmed to be the stolen Bible printed in 1772.

The burglary at the Adams National Historic Site in Quincy, Mass., took place on November 11, 1996. The house is federal property and the investigation is proceeding as a government property theft investigation. The stolen volumes were catalogued in the Stolen Art Alert of *IFARreports,* December 1996, nos. 1106-1108, pp. 21-22.

In January, the Bible known as the Mendi Bible and a Bible Concordance were recovered for the site by F.B.I. agents and detectives of the Quincy Police Department. Those books were found abandoned in a bag in a gym. (See *IFARreports,* January-February 1997, p. 7)

The F.B.I. has focused on some individuals, according to Special Agent Peter I. Ginieres, a spokesperson for the Boston F.B.I. office, and is following some "promising leads." He told IFAR that the books will remain in the custody and care of the Boston F.B.I. while they are needed as evidence.

C. L.

Nimrud and Nineveh Again: Documented Bas-Reliefs from Iraq Offered in the West

Two large fragments of Neo-Assyrian bas-relief have been offered on the European and American markets in recent months. Both bas-reliefs originate from the palace of Tiglath-pileser III, the so-called Central Palace, on the citadel mound of Nimrud (ancient Kalhu, the Biblical Calah of the book of Genesis) in northeastern Iraq. Tiglath-pileser III is mentioned in the Old Testament: He is called by his throne name, Tiglath-pileser, and by another name, Pul. He is also associated with the destruction of the Northern Kingdom of Israel in the middle of the 8th century B. C. His palace was first discovered by Austen Henry Layard, one of the early explorers of Mesopotamia, almost 150 years ago. More recently, the Polish Center of Mediterranean Archaeology — a scientific section of the University of Warsaw which works in cooperation with the Polish Academy of Sciences and the National Museum of Warsaw — conducted an excavation in the area of the Central Palace from 1974 to 1976. Although the finds from Layard's excavations were published, the final report of the Polish project has not yet been completed, owing to the untimely death of the excavation's director, Dr. Janusz Meuszyński. Before the Gulf War, the finds from the Polish project were in storage at Nimrud, awaiting final publication.

The two Tiglath-pileser bas-reliefs which have been seen by us are N-A/12/75 and N-A/13/75 according to the Polish excavation's field record. N-A-12/75 (Fig.1) is the complete upper register of a two-register relief depicting a charioteer charging off to battle, followed by two foot soldiers brandishing spears. The front part of the horse and more of this battle were on an adjacent slab to the left. The right side of the slab is eroded, but clear enough to identify the figural decoration. Behind the soldiers is a single pomegranate tree. The tree divided the charioteer group from a siege scene, which was continued on the two slabs that were originally placed to the right. The rear half of the silhouette of a standing archer, which was the first figure in this siege scene, completed the figural decoration on slab N-A/12/75. The rest of this figure appeared on the adjoining slab, paired with another archer and a shield bearer. The N-A/12/75 relief was originally discovered by Layard and published as a drawing. (Fig. 2. Barnett and Falkner, 1962, Plate IX) Photographs of it have been published twice (Mierzejewski and Sobolewski, 1980, Fig. 5; Sobolewski, 1981, Fig 12).

Fig. 1. N-A-12/75. Ht. 1.03 m; W. 1.67 m; thickness 0.12 m; height of register 0.89-0.97 m. (Photo by W. Jerke. Reproduced with the permission of the Polish Center of Archaeology, Warsaw.)

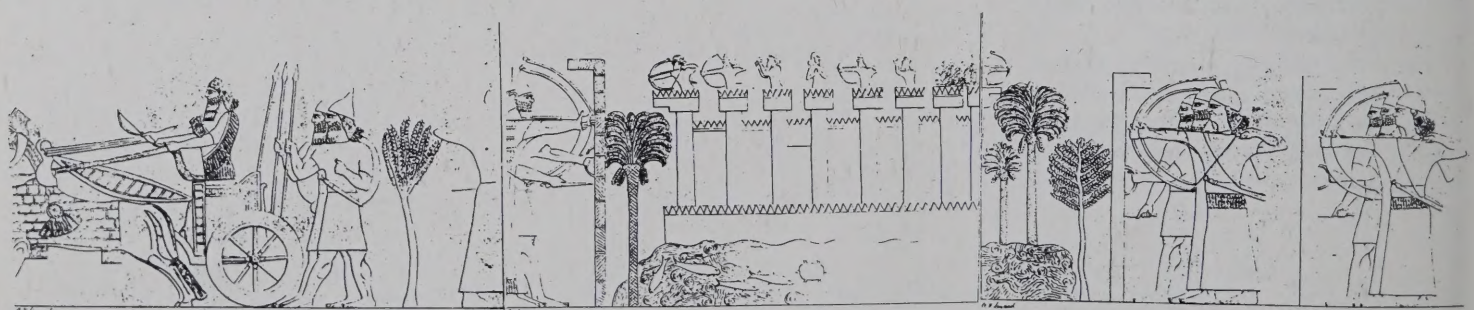


Fig. 2. Barnett and Falkner, 1962, Pls. IX-XI. A "Babylonian Campaign." Drawings by A.H. Layard. (Reproduced with the permission of The British Museum.)

The relief immediately to the right of N-A/12/75, showing the besieged city, was also discovered by the Polish excavators and catalogued as N-A/11/76 (Ht. 1.04 m; W. 1.60 m; thickness 0.13 m; height of register 0.995 m). Photographs of it were published by Sobolewski (1974-76, Fig. 9; 1978, Fig. 7). Layard's drawing was published in Barnett and Falkner, 1962, Plate X (Fig. 2). The information published with the drawings in Barnett and Falkner suggested that the original bas-reliefs were lost, but what obviously happened is that they were left behind by Layard. The Polish excavation rediscovered them with many other bas-relief fragments, including some that were not drawn by Layard, spread out as if inspected by that previous excavator, who only chose some of the bas-reliefs to be drawn and still fewer to be sent back to England. This is clearly shown in the published photographs of the site made during the Polish excavation (Sobolewski, 1974-76, Fig. 7; 1981, Fig. 7).

Since its rediscovery by the Polish scholars, the upper left corner of N-A/12/75, as well as the back parts of the two spear men, the tree and the rear of the standing archer have been broken off. The damage to the stone was made by a sledgehammer or other blunt instrument and destroyed what was otherwise the nearly complete upper half of a slab. This is wanton damage to an important piece of art and history, part of series of slabs that depicted a complete siege scene. The decoration of the Central Palace is not well known, and the paucity of the available information makes every bit of bas-relief important. The palace seems to have been in the process of being dismantled in ancient times to construct other edifices on the Nimrud citadel. Therefore, every piece of evidence that illustrates this important era is needed. The destruction of the right side of the stone is at a level of callousness comparable with the recent destruction of the bas-relief in the southwest Palace of Sennacherib at Nineveh described by John M. Russell (1997). See additionally the fragments of bas-relief from Sennacherib's palace cited below. N-A/11/76 and others have not yet appeared on the antiquities market, but they are expected.

The second relief on the market is N-A/13/75, the lower right corner of a slab depicting two royal officials, one with a beard and the other without, addressing a standing king to the left (Fig. 3). The slab was notched in antiquity for easy transport. On this fragment, only the right hand, staff and part of an object in the king's lowered left hand survive. The "object" is probably an unfinished flower, as some of this king's bas-reliefs have unfinished details and there are other examples of Tiglath-pileser holding a flower in his left hand and his staff in his right. The rest of the slab's lower register is in the Louvre (AO 19,853, Barnett and Falkner, pp. xvi and 31, Plate XXII), a relief never drawn by Layard and probably not chosen to be sent to England. Although a photograph of this relief has not yet been published, it was shown by A. Mierzejewski and R. Sobolewski in their report of the Polish excavation's results at the international meeting of the Rencontre assyriologique internationale in 1978.

Fig. 3. N-A-13/75. Ht. 1.21 m; W. 0.9l m; thickness 0.10 m; height of plinth 0.27 m; height of register 0.90 m. (Photo by W. Jerke. Reproduced with the permission of the Polish Center of Archaeology, Warsaw.)

Fig. 4. Sennacherib Relief from room IV, slab 8, Southwest Palace, Nineveh. Ht. 0.70 m; W. 0.76 m. (Photo by J. M. Russell.)

Two other images have been identified as additional fragments looted from the site museum of the Southwest Palace of Sennacherib at Nineveh (see *IFARreports*, May 1996 and December 1996; Russell, 1997). These fragments turned out to be two parts of Slab 8 from Room IV in the palace. The lower part of this corner slab was intact when John Russell photo-graphed it in 1990 (Fig. 4) but has since been broken in half, presumably to facilitate smuggling it out of Iraq. The fragments depict a soldier (fragment 1) leading a horse (fragment 2).

This continuing stream of photographs that have reached western dealers of documented Tiglath-pileser and Sennacherib bas-reliefs suggests that by now the only place where such bas-reliefs are in short supply is in the palace museums and storerooms.

Samuel M. Paley
(with the cooperation of John M. Russell)

For further information and to notify the contributors to this report of additional possible stolen relief fragments, please contact:

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Columbia University, New York City

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(includes further publications of Tiglath-pileser bas-reliefs)

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J. M. Russell, "More Sculptures from Nineveh on the Market," *IFARreports*, December 1996, pp. 9-11.

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R. Sobolewski, "Third Preliminary Report on the Polish Excavations at Kalhu," *Études et Travaux*, XI, pp. 253-257, 1978.

R. Sobolewski, "Die Ausgrabungen in Kalhu (Nimrud) 1974-76," *Archiv für Orientforschung*, 25, pp. 230-238, 1976.

Correction:

In his article "Nineveh 'Palace Without Rival' Looted," Peter Watson states that "a magnificent Assyrian relief" sold at Christie's "is now in the Metropolitan Museum of Art."

The relief discovered at the Canford School is ***not*** at the Met but was purchased by the Shumei family for its new museum in Kyoto, Japan.

To the Editor:

Peter Watson in his report, "Nineveh 'Palace Without Rival' Looted," in the May issue of *IFARreports* refers to a photograph shown me by Robin Symes. I can state absolutely that Mr. Symes consulted me on the relief because he was concerned about the source of the piece and did not want to be involved with a work looted from a national site museum. At my suggestion, he himself pursued the matter with Richard Sobolewski.

Prudence O. Harper, Curator
Ancient Near Eastern Art
The Metropolitan Museum of Art

Picasso and Monet Paintings Recovered

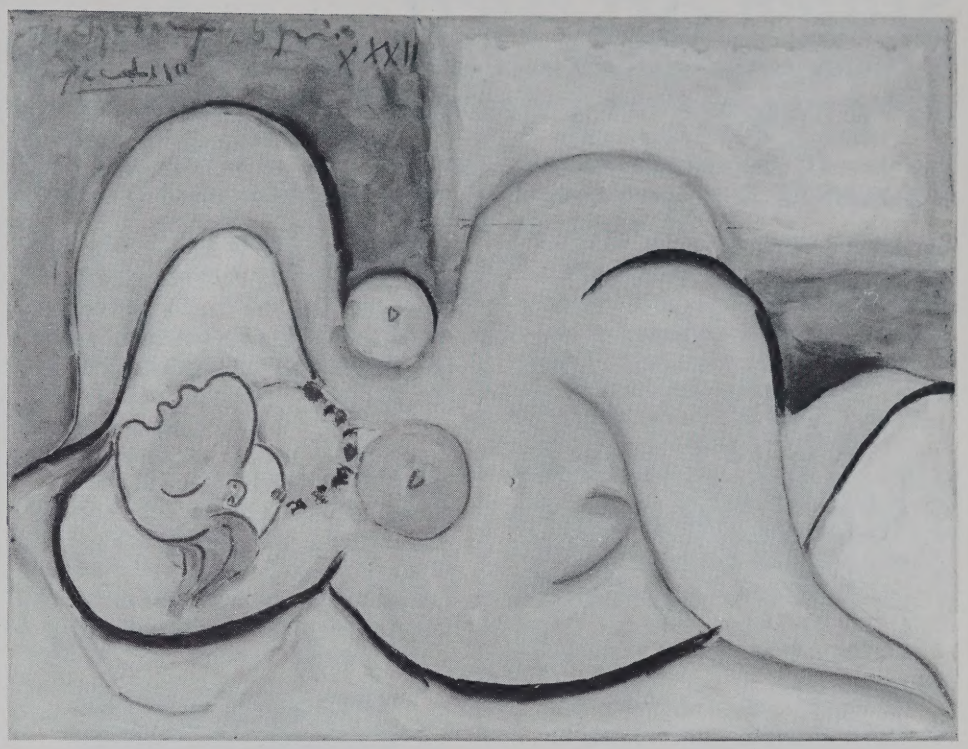
On June 5, FBI spokesman Robert L. Hawk in Cleveland, Ohio, announced that on February 2, 1997, FBI agents in Cleveland had recovered two paintings, Pablo Picasso's *Nude Before a Mirror* (N92.274.1, *IFARreports*, Sept. '92, No. 634), and Claude Monet's *The Customs Officer's Cabin at Pourville* (N92.274.2, *IFARreports*, Sept. '92, No. 606). According to the report by Ted Wendling on June 5, 1997, in the *Cleveland Plain Dealer*, the paintings were found in a storage locker in a southern suburb of Cleveland. The paintings were reported stolen in 1992 from the Los Angeles home of California ophthalmologist Dr. Steven G. Cooperman. Press reports have stated that the paintings were insured for $12.5 million.

On July 12, 1992, the art works were reported stolen by Dr. Cooperman from his home in the exclusive neighborhood of Brentwood. The Los Angeles Police Department detective investigating the theft at the time told a reporter from *The New York Times* that the incident was "unusual and strange," including the fact that there were no signs of a break-in at the house, leading investigators to believe that the thief or thieves may have had keys to the residence.

Citing federal court records in Los Angeles, Mr. Wendling of the *Plain Dealer* reported that Dr. Cooperman filed a lawsuit against his insurers shortly after the theft claiming the companies were delaying payment of his claim. The case was settled out of court in 1993 with the terms remaining confidential.

A follow-up article by Mr. Wendling in the June 7 issue of the *Plain Dealer* describes a complex and convoluted route which may have led to the recovery of the works. FBI sources say that the case is still under investigation and that the complete story of the loss and recovery of the paintings has not yet been revealed.

Anna J. Kisluk



Pablo Picasso (Spanish, 1881-1973), *Nude Before a Mirror*, 1932. *Recovered.*

Claude Monet (French, 1840-1926), *The Customs Officer's Cabin at Pourville*, 1892. *Recovered.*

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Nationality Unknown, Century Unknown

387 *Untitled*. Oil. 50.0 x 75.0 cm. Landscape with a line of trees on the right portion that recede into the background. *N97.154.3. Rotterdam, The Netherlands. Feb. 21, '97. Interpol Number: 114607

387

American, 20th Century

388 BROWN, JR., William Nathaniel. *The Mechanic's Bride*, 1996. Acrylic on canvas. 55.9 x 71.1 cm. Signed and dated l/r: William Nathaniel Brown Jr. 1996. *N97.126.2. Durham, NC. Jan. 23, '97.

389 FOLEY, Cornelia Macintyre. *Hoonanea*, 1934. Oil on canvas board. 78.7 x 63.5 cm. Signed: "CHMacintyre." Label on back with title, artist and year. *N97.146.1. Los Angeles, CA. Apr. 11, '97.

388

389

390 JACKSON, Kay. *Guardian of Light*. Gold leaf and tempera on gessoed wood panel. Panel measures 31.7 x 26.7 cm. *N97.71.1. New York, NY. Dec. 10, '96.

391 RIES, Martin (b. 1926). *Endless in the Confines*, 1975. Mixed media on board. 40.6 x 25.4 cm. Media include: acrylic, silk screen, collage, and gold mylar. *N97.2.1. New York, NY. Nov. 30, '95.

390

391

Belgian, 19th Century

392 MADOU, Jean Baptiste. *The Lawyer's Visit.* Oil on canvas. 15.0 x 36.8 cm. Signed l/l. *N97.159.1. New York, NY. Mar. 17, '97.

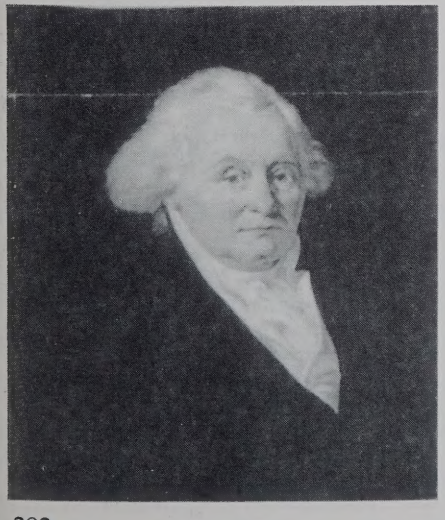
Dutch, 18th Century

393 *Otto Willem Falck.* Oil on canvas. 39.0 x 30.5 cm. With the Iconographic Bureau no. 95488. *N97.150.1. Rotterdam, The Netherlands. Jan. 31, '97. Interpol Number: 94581

Dutch, 19th Century

394 BAKHUYZEN, Geraldine Jacoba (1826-95). *Seascape.* Oil. 23.5 x 30.0 cm. Large, calm body of water with sailboats and two rowboats. *N97.152.1. Rotterdam, The Netherlands. Feb. 18, '97. Interpol Number: 84576

392



393

395 BLOMMERS, Bernardus Johannes, Attr. to (1845-1914). *Untitled (Children with a Cart).* Oil on panel. 24.0 x 29.0 cm. Registration no. 27107. Signed. *N97.149.1. Hilversum, The Netherlands. Dec. 12, '96. Interpol Number: 86582

396 KLEIJN, Lodewijk Johannes (1817-97). *Untitled (Winter Landscape).* Oil. 34.0 x 52.0 cm. Signed l/r. *N97.158.1. Rotterdam, The Netherlands. Mar. 19, '97. Interpol Number: 116617

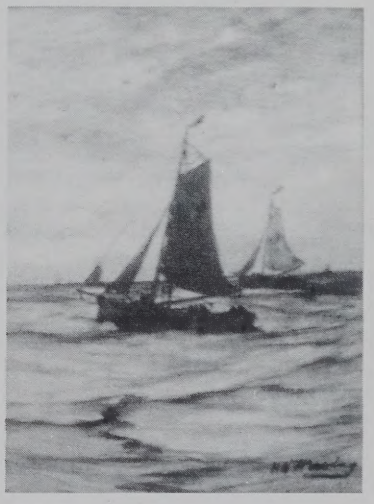
397 MESDAG, Hendrik Willem (1831-1915). *Two Boats at Sea.* Watercolor on paper. 39.0 x 29.0 cm. Calm sea with two sailboats in the middle ground. Signed l/r. *N97.148.1. The Hague, The Netherlands. May 11, '96. Interpol Number: 114596

394

395

398 *View of Delft.* Oil. 90.0 x 60.0 cm. A canal in the foreground recedes under a bridge. Town buildings and trees line the banks. A Gothic church stands in the background. *N97.152.3. Rotterdam, The Netherlands. Feb. 18, '97. Interpol Number: 84576

396



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398

399 VUUREN, Jan van (1871-1941). *Landscape*. Oil. *N97.152.4. Rotterdam, The Netherlands. Feb. 18, '97. Interpol Number: 84576

Dutch, 20th Century

400 ANSINGH, Hermann Johannes (1880-1957). *Untitled (Street Scene)*. Oil. 56.0 x 70.0 cm. Fishing village with four boats with brown sails at anchor. *N97.154.1. Rotterdam, The Netherlands. Feb. 21, '97. Interpol Number: 114607

399

400

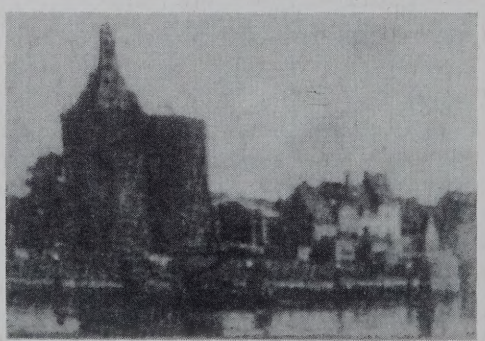
401

401 MEES, Hermanus Ellen (1880-1964). *Wilhemina Geertruida Plug*, 1944. 80.0 x 70.0 cm. Signed and dated l/r. Iconographic Bureau registration no. 103345. *N97.150.2. Rotterdam, The Netherlands. Jan. 31, '97. Interpol Number: 94581

402 MOLL, Evert (1878-1955). *Untitled (Seascape)*. Oil. 25.0 x 35.0 cm. Steamship giving off smoke on the water near a sailboat. In the right and in the background, a harbor. Signed l/r. *N97.154.2. Rotterdam, The Netherlands. Feb. 21, '97. Interpol Number: 114607

403 VIEGERS, Bernardus Petrus (1886-1947). *View of Enkhuizen*. Oil. Waterfront view with tall buildings on the left and lower buildings right. *N97.152.2. Rotterdam, The Netherlands. Feb. 18, '97. Interpol Number: 84576

402



403

English, 18th Century

404 SANDERS, G. (1750-1825). *Pieter Rabus, Jr.*, 1747. Oil on panel. 24.0 x 19.0 cm. *N97.155.1. Rotterdam, The Netherlands. Feb. 25, '97. Interpol Number: 106591

Prints, Drawings

Dutch, 18th Century

405 HOOGERS, Hendrik (1747-1814). *Untitled (Landscape)*. Print. 60.0 x 90.0 cm. Town set on a cliff overlooking the sea. Appears to be signed l/c. *N97.154.5. Rotterdam, The Netherlands. Feb. 21, '97. Interpol Number: 114607

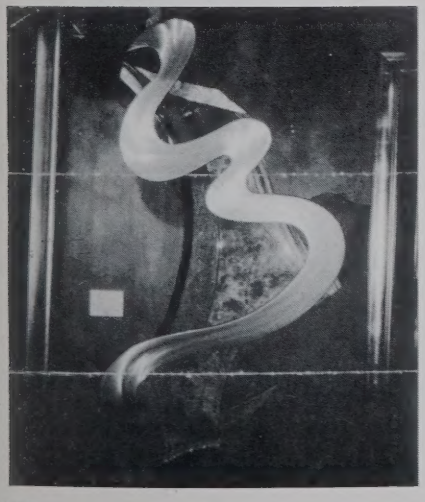
404

405

406 HOOGERS, Hendrik (1747-1814). *Untitled (View of a Town)*, 1800. Print. 60.0 x 90.0 cm. Large port stands in the background with a shallow water front. Appears to be signed l/c. *N97.154.4. Rotterdam, The Netherlands. Feb. 21, '97. Interpol Number: 114607

406

407



408

Norwegian, 19th Century

407 BERGSLIEN, Knud Larsen. *Flight of an Infant King*. Chalk on paper. 43.2 x 58.4 cm. Signature faint, but legible. Water damage mark in l/l. *N97.144.1. Atlanta, GA. Jan. 1, '94.

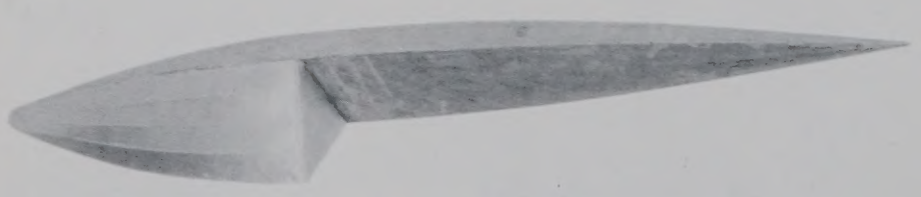
Sculpture

American, 20th Century

408 FRENCH, Craig. *Pacific Blue*, 1997. Acrylic and brushed aluminum. 129.5 x 86.4 x 10.2 cm. A strip of brushed aluminum in a serpentine form with several curves against an irregularly-shaped panel painted in various shades of mottled blue, the left edge of the curving form in a lapis lazuli color. Possibly framed. *N97.163.1. Los Angeles, CA. May 5, '97.

409 HALEY, John. *Dancers*, 1965. Bronze. 13.3 x 5.1 x 5.1 cm. Signed on back of the base: "Haley." On the bottom of the sculpture, the gallery's inventory no. was affixed on a white label: "JHAL1633." Abstract male and female figures joined at the limbs while executing a complex movement that transforms their bodies into one ovoid shape. The woman's right hand is placed on the man's head and he appears to rest his right foot on her knee. Rough surface. N97.147.1. San Francisco, CA. Dec. 20, '96.

410 HUNT, Bryan (b. 1947). *Cuau*, 1979. Copper leaf and silk paper on wood. 104.1 x 20.3 x 20.3 cm. *N97.164.1. New York, NY. Dec. 1, '96.



410

411 RICKEY, George (b. 1907). *The Glasgow Cross* or *The Four L's*, 1983. Stainless steel. 106.0 x 40.0 x 30.0 in. One of an edition of three. *L97.718.1. Glasgow, Scotland. Jun. 1, '96.

411

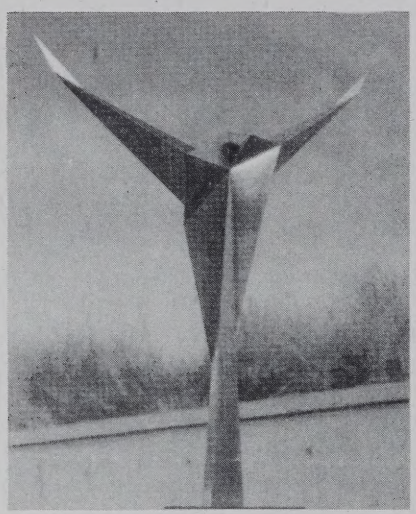
German, 20th Century

412 HAUSER, Erich (b. 1930). *2/1989*, 1989. Rusted steel. Ht. 117.0 cm. Image is not the stolen object. Title may also be edition number. *N97.151.1. Scheveningen, The Netherlands. Feb. 17, '97. Interpol Number: 85476

Miscellaneous Articles

American, 20th Century

413 FERGUSON, Pamela. *Porch*, 1995. Computer graphic. 35.6 x 27.9 cm. *N97.126.1. Durham, NC. Jan. 23, '97.



412

413

Decorative Arts

Ceramics, Pottery, Porcelain

German, 19th Century

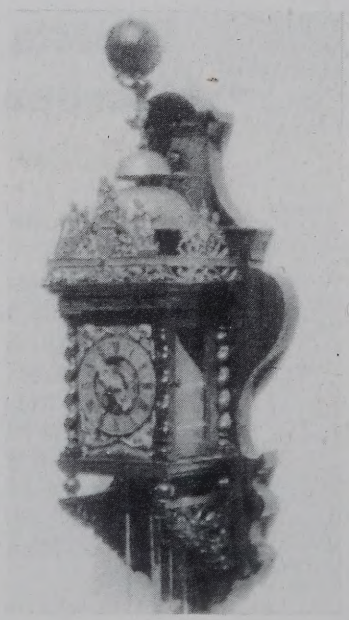
414 Dresden Faience Factory, Attr. to. Six-piece Monkey Orchestra. Porcelain. Ht. 5.0 in. *L97.689.2. London, England. Apr. 11, '97.

Clocks, Timepieces, Watches

Dutch, Century Unknown

415 ROSSEN, C. Wall clock. Wood and metal. Signed: "C.Rossen Op de Coogh." Wooden back mounting with two brackets for clock, which stands on them with bun feet. Double bell on top, surmounted by Atlas supporting a globe. *N97.152.5. Rotterdam, The Netherlands. Feb. 18, '97. Interpol Number: 84576

416 Tall case clock. Wood. French-style clock with two side finials of winged figures with trumpets.A central figure of Atlas. In the arch of the clock face there are two sets of initials in old Dutch script: "HG" and "SD." *N97.153.1. Abcoude, The Netherlands. Feb. 18, '97. Interpol Number: 94582

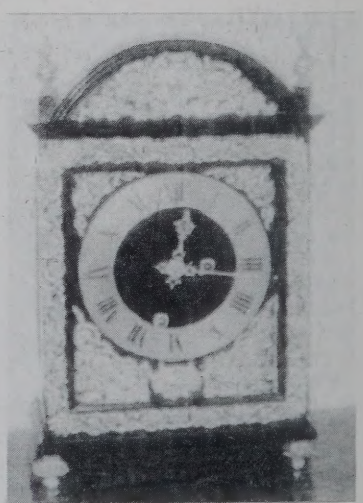


415

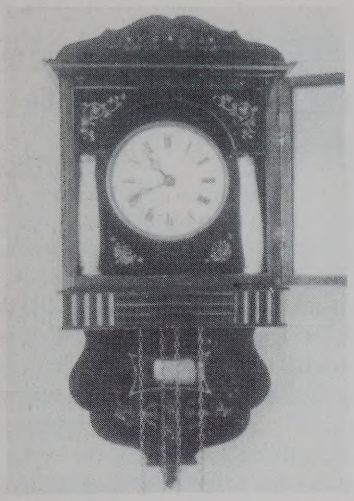
French, 17th Century

417 REGNAULT of Paris, P. Clock, 1670. Wood and metal. Signed on the cartouche: "P. Regnault à Paris." The clockmaker is recorded as being in business at a later time so it is surmised that this was a repair. *N97.152.6. Rotterdam, The Netherlands. Feb. 18, '97. Interpol Number: 84576

416



417



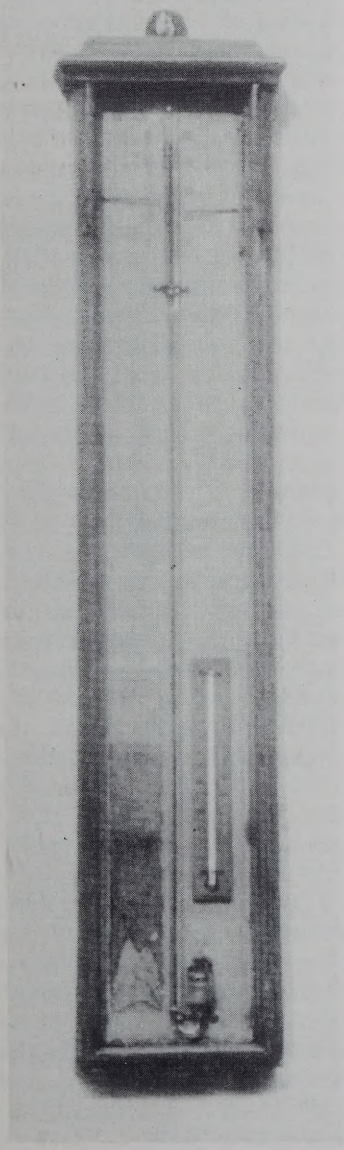
418

German, 19th Century

418 GESIMS. Wall clock. Wood. Signed: Gesims of Saulen. *N97.153.2. Abcoude, The Netherlands. Feb. 18, '97. Interpol Number: 94582

Irish, Century Unknown

419 FITZGERALD. Barometer. Wood and glass. Long, thin box with glass tubing that runs top to bottom as well as a smaller inset (which could be a thermometer). N97.152.8. Rotterdam, The Netherlands. Feb. 18, '97. Interpol Number: 84576



419

Ivories

German, 18th Century

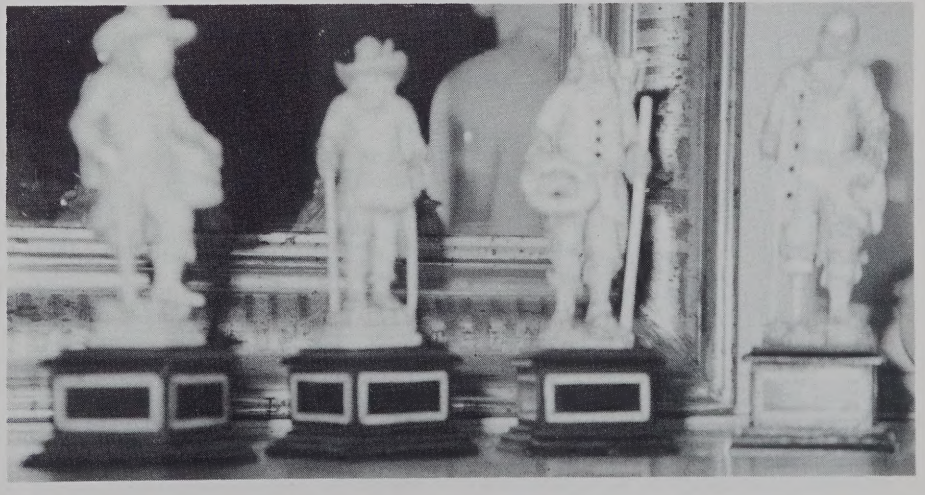
420 KRUGER, Circle of. *Four Ivory Beggars*. Ivory & ebony. Ht. 7.0 in. All four of them are standing on ebony bases with ivory stringing. *L97.689.1. London, England. Apr. 11, '97.

Silver

American, 19th Century

421 SHEPHERD, Robert & BOYD, William. Mug, 1810-1829. Silver. 7.6 x 9.2 cm. Stamped with maker's mark "S & B" in a rectangle on bottom. Engraved with the initials "HTEF" in foliate script on side opposite the handle. Straight-sided cylinder with gadrooned border at base and molded border at lip, with a double "C" scroll handle. *N97.162.1. Winterthur, DE. Apr. 16, '97.

421



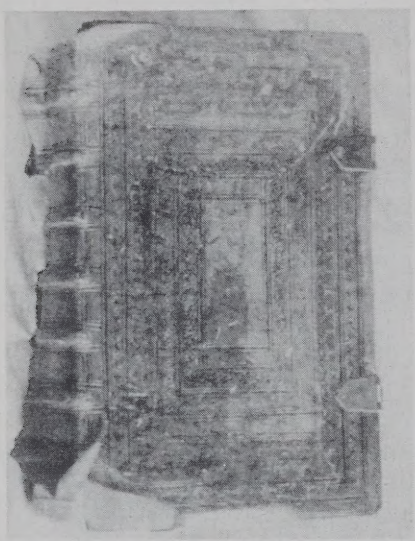
420

Asian Art

Sculpture

Chinese, Century Unknown

422 *Foo Dog*. Onyx. 20.3 x 33.0 cm. A recumbent foo dog, its mouth partially open, with floppy ears and its tail forming a circle. Originally on a carved swirled wooden stand. *N97.160.1. Centerport, NY. Jul. 16, '94.



423

422

Miscellaneous

Books, Documents, Manuscripts

Dutch, 17th Century

423 KEUR, Hendrick & Jacob. Bible, 1682. Leather binding. Ht. 45.0 cm. Made in Dordrecht and dated "13-1-1682." Published by M. Doornick of Amsterdam. Binding is embossed with concentric rectangles each decorated with a foliate design. Spine is damaged. With metal clasps. Drawings executed by hand by Herman von den Honert. *N97.156.1. Ferwoude, The Netherlands. Mar. 2, '97. Interpol Number: 94584

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The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse of information on stolen art, which maintains an image database of some 80,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($20 fee per search). Call Anna Kisluk at (212) 391-8791 to initiate a search.

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IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Constance Lowenthal at (212) 391-6234 should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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